

# THE MUSICAL WORLD,

A MAGAZINE OF  
ESSAYS, CRITICAL AND PRACTICAL,  
AND WEEKLY RECORD OF  
*Musical Science, Literature, and Intelligence.*

“Ἡ μὲν ἁρμονία ἀόρατον τι καὶ ἀσώματον,  
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo.* seq. xxxvi.

Music is a something viewless and incorporeal,  
an all-gracious and a God-like thing.

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IN our foregoing articles on Protestant church music we endeavoured—and, we hope, successfully—to show that, according to *original* intention, and to every conclusion of sound reasoning on the point, the utility and *office* of music during public worship is situated far more deeply than is usually supposed or than, by the extreme of religious professionalists, would be readily admitted. We have sought to prove that the purpose of music is *not* to effect a “break” in the routine of the service, as clerical jealousy almost universally asserts—*not* to afford relief in the midst of what, on this supposition, must be deemed a painful and wearying exercise—but to perform an important and necessary part of its own, not independent of, but superadded to, prayer and thanksgiving;—in other words, by its peculiar and irresistible influence, to abstract the *senses* from ordinary and worldly speculations, and thus unchain the spiritual and reflective part of the mind, leaving it free, *if properly directed*, to that contemplation of sublimity which cannot be attained without some such *decomposition* of intellect, and without which the outward and visible signs of devotion are but shallow pretence—kneeling, but an awkward bodily restraint—prayer, but wanton verbiage—and hearkening to a preacher, but the idleness of an hour. Descending from generals to particulars, we asserted that the functions of a church-organist commensurately exceed in importance the limits usually assigned to them; that they are not confined—as the sexagenarian inability of many of the psalm-spoilers of the present day too commonly suggests—to the mere accompaniment of what is politely termed “congregational singing,” but that, *when properly discharged*, they require great mechanical skill, profound knowledge of art, intense musical feeling, a large amount of inventive faculty, and, in fact, every quality which should be found in the musician on whom devolves the duty of

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promoting the noblest and loftiest uses to which his art can be applied. From his hands, and from the *tone* conferred by his directing mind on whatever assistance may be rendered him, must the congregation derive that de-sensualised condition of intellect which we have throughout assumed as, incontrovertibly, the necessary preparative for acts of true devotion.

Having placed before our readers this summary of our previous articles, we proceed to inquire as to the course of improvement necessary to elevate church-music to its *intended* and necessary state of importance. And, firstly, we would ask, how happens it that out of the immense number of professed organists in this country there is but *one*—whom we shall hereafter mention—capable of competing with the great players of the continent, as, for instance, Schneider of Dresden? To assign as a reason, natural inability, would be to libel the aptitude for acquirement which our countrymen are universally admitted to possess, and we must therefore seek an explanation somewhat deeper from the surface. In selecting *one* as a model of excellence, and backing our line of argument by reference to *his* practice, we are not unaware that the charge of making “invidious distinctions” may be laid at our door. Be this as it may, we shall not shrink from it;—we are unconscious of any other motive than the welfare of art. The *one* whom we shall mention *must* be admired by all his *liberal* brethren of the profession; and to those who, from the jealousy of little minds or the prejudice of decayed ones, are insensible to his exalted merits, we do not care to address a line of argument, seeing that either for us or against us they would be equally uninfluential on the cause which we have in hand. The qualities which, in our opinion, constitute the superiority of the artist to whom we allude,\* are, 1st, a musical *instinct*, so finely organised that if it be not positive *genius*, it is the nearest possible approach to it; 2nd, an early devotion to the organ, *as a distinct and peculiar instrument*; 3rd, a lengthened study of, and deep reverence for, the music of the two greatest schools—those of S. Bach and Beethoven; 4th (resulting from the two last), immense capabilities, both mechanical and mental, by which he not only masters that old-fashioned test of dullards, “playing a score at sight,” but is enabled to estimate its orchestral effect and faithfully to imitate it by means of the resources of his instrument—by which he not only vanquishes with ease the most intricate compositions of Bach, but is enabled to emulate their beauties in his own extempore performances;—and lastly, a proper self-respect and uncompromising love of that only which is excellent in art, which will not permit him to degrade the importance of his high calling by truckling to the caprices of his clerical paymasters, nor to sacrifice his musical feeling at the shrine of congregational ignorance. From the example of this profound and intellectual musician who, though in early youth placed in a situation in which, more than any other, sensitive minds are tortured by the conceit and intolerance of their employers, never yielded up one tittle of the artist’s dignity, we deduce the following four conditions necessary to the *complete* excellence of an organist such as should be found in every Protestant church, either cathedral or parochial, and *must* be so found before any solid improvement in

\* S. S. Wesley; now organist of Exeter Cathedral.

the ecclesiastical music of this country can be effected. First, he must be *master* of the mechanical difficulties, the peculiar effects, and the combinations, possessed by his instrument; otherwise, his assuming the office of "organist" is a practical deceit; 2nd, so long as such things only are published in this country as the *ordinary* arrangements of "Handel's choruses," or from the "Masses of Haydn and Mozart," which are indeed "contrary to the genius of the instrument," his knowledge of the positional and combinational effect of a score must be sufficient to enable him to imitate its *orchestral tone* as nearly as the qualities of his instrument will permit; otherwise no great choral work can be attempted without annihilating its composer's intention; 3rd, his taste, science, and inventive faculty must be highly cultivated; otherwise—as generally happens in our parochial churches—the music selected will be worthless or vulgar, and its accompaniment a bald and ludicrous mockery of the grandeurs and beauties of art; and 4th, since a perfect knowledge of musical excellence is tedious and difficult of acquirement—since, manifestly, it is more likely to be possessed by those who have devoted themselves to its acquirement than those who have not—and since both clergymen and congregations are almost necessarily included in the latter category—the man on whom rests the success or failure of a process which, in a previous article, we have shown to be no less than the *preparation of mens' minds* for the worship of their Creator, must possess love of his art, firmness of purpose, and mental dignity, to resist all intermeddlings with his duties *from whatever source they may proceed*, to assert his *sole* right of decision on all points connected with his office, and, by perseverance in employing only the highest styles of art—whether in selection, mode of execution, or his necessarily extemporaneous efforts—to root out the barbarous and ascetic prejudices against, and to create a taste for, that sublime and affecting music which alone can be *useful* in the service of the Almighty. If an organist *cannot* do all this, he is only unworthy of his calling;—but if he *can*, and, from idleness or poverty of spirit, plays the traitor to his own convictions, he is deeply and inexcusably culpable. On him—whether remotely or immediately—whether he be assisted by the stipendiary singing of a cathedral establishment, or impeded by the ruthless bawling of the Sunday schools—*must* depend the state of church-music, and therefore, on the principle we have before laid down, his responsibilities are far heavier than those of literally fulfilling his contract with his employers. We have been thus solicitous to place the importance of this office in a clear light from a conviction that, until its character be elevated in general estimation—until it be freed from the galling and offensive restrictions imposed by clerical bigotry and conceit on the one hand, and the ludicrous ordeal of would-be criticism on the part of every church-going master or miss who thumps the piano, or blows the flute, on the other—musicians of science and feeling—true artists, in short, who alone are fitted for its important duties—will either avoid it altogether, or, at best, will treat it as a pecuniary convenience, will go to church as *a matter of business*, and will execute the task assigned to them without producing an atom of interest in their hearers, or one solitary reflection in them.

selves, except that they are adding somewhat to their professional income. It is often asserted that there is no occasion to employ men of science for the little music used in the Protestant service—that if an organist can but “get through” a psalm tune, and make sufficient noise decently to cover the final retreat of the congregation, it is enough;—it may be enough for the priest who would degrade every decent accessory to the church’s service in order to enhance his own personal attraction—it may be enough for the purse-proud Jack-in-office who is accustomed to regard “the organist” as some kind of animal about the church to whom he is compelled to pay a miserable yearly stipend—it may be enough for those pitiable fanatics who virtually accuse their Maker of setting up the most innocent delights as finger-posts to the gates of perdition—it may be enough for all these, but it is not enough for the necessities of that church to which they profess their attachment. We again assert, without fear of contradiction, that without some separation of the grosser from the more subtle faculties—without some previous fascination of the *senses* (no matter by what agency)—the mind cannot be spiritualized; and that without this spiritualization there can be no really religious impression. Building churches is not religion—going even thrice a day to public worship is not religion—the prayer of the lips is not religion—gazing intently on eloquent preachers is not religion: experience has shown that all these *may* result from an influence more potent in the movements of society than even religion—to wit, *fashion*. But this *fashion*, powerful though it be, is to the full as inconstant; a style of doctrine that was all the rage yesterday may be utterly deserted to-morrow, on the appearance of some newer and more startling form of opinion. Calvinism, Arminianism, Evangelicism, and every shade of sentiment found betwixt the *high* and *low* extremes of the church, feel the tide of *fashion* as it approaches and recedes from their respective boundaries; and this fluctuation of popularity—this constant springing up of new doctrines from the wrecks of past favourites—is no less undeniable as to the fact of its existence, than it is distinctly traceable to an obvious cause;—the church, in disdaining the power over the sympathies and feelings of her people offered her by means of a gratification of the senses, such as we advocate, which is innocent in itself and in its operation, and invariably *good* in its effect, has enfeebled the interest, the solemnity, and the *respectability* of her public services, and thus *herself loosened the bonds of her unity*.

In our next article on this subject we shall discuss the style of *vocal* music employed in the service of the Protestant church.

#### MUSICAL BIOGRAPHY.—No. V.

##### HENRY PURCELL.

HENRY PURCELL was born in the year 1658. His father, Henry Purcell, was a musician of some note, and one of the gentlemen of the Chapel Royal, as established by Charles the Second at the Restoration. Purcell was only six years old when he lost his father. It is not ascertained who was his first instructor in music, but most probably it was Cook, who was master of the children of the chapel at the time of his father’s death. He afterwards received lessons from

the celebrated Dr. Blow—a circumstance that was considered of so much importance in the life of that composer, that, in the inscription on his tomb, it is mentioned that he was “Master to the famous Mr. Henry Purcell.”

Purcell resembled Mozart in the precocity of his genius, as well as the shortness of his life. While yet a singing-boy in the King's Chapel, and before he could have been taught anything more than the elements of singing, the force of his genius enabled him to produce several anthems, so beautiful, that they have been preserved, and are still sung in our cathedrals.

In 1676, when only in his eighteenth year, Purcell was appointed organist of Westminster Abbey, then, as now, a situation of dignity and importance. At the age of nineteen he composed the music of a drama called *Dido and Æneas*, which was considered so excellent, that any composer then in England would have thought it an honour to be the author of it. Some parts of it, indeed, would do honour to any composer who has come after him. At the age of twenty-four he was advanced to one of the three places of organist to the Chapel Royal.

In the year 1683 Purcell published twelve sonatas for the violin, in which he professed to imitate the style of the Italian masters who had produced compositions of this kind. At that time the works of Corelli were not known in England; and Purcell's model was, probably, Bassani, who was Corelli's master. These compositions are worthy of preservation and occasional performance, as they will please from their ingenuity of contrivance, and from the excellent modulations and good traits of melody in which they abound, notwithstanding the want of knowledge of the powers of the instrument which they indicate. At the time, however, when Purcell composed these sonatas, the powers of the violin were unknown to everybody in England, as much as to him; and they had merit enough to make them be well received by the public. He was, therefore, induced to publish another set, one of which was considered so excellent, that it obtained the name of *The Golden Sonata*; and it is easy to see that, in those days, its effect must have been highly novel and delightful.

Purcell's ecclesiastical education led him to the composition of anthems and other pieces for the church, which were so admirable, and became so numerous, that his fame soon spread over all parts of the kingdom. One of the most celebrated of his anthems was composed as a thanksgiving by Charles II. for an escape from shipwreck. To this circumstance we owe the sublime “They that go down to the sea in ships.” In 1687, when James II. issued a proclamation for a thanksgiving on account of the supposed pregnancy of the queen, Purcell was chosen, as the greatest musician in England, to compose an anthem on the occasion; and he accordingly produced that which begins “Blessed are they which fear the Lord,” and which is justly accounted a great and masterly work. The noblest, however, of all Purcell's sacred compositions is his *Te Deum* and *Jubilate*; a magnificent piece of choral music, with accompaniments, for the first time in England, for an instrumental orchestra. Its title runs, “*Te Deum* and *Jubilate*, for voices and instruments, made for St. Cecilia's Day, 1694, by Henry Purcell.”

Purcell's genius was not limited to the ecclesiastical style. Like Mozart in this, as in many other respects, he was equally great in his compositions for the church, the theatre, and the chamber. The only dissimilarity between them, in this respect, was, that Purcell was not, like Mozart, equally great as a composer of instrumental music. Mozart was born at a time when instrumental music had been carried to great perfection, and was not only a great performer on the pianoforte, but had studied the powers and aptitudes of almost every other instrument. But Purcell could neither become a great instrumental performer himself, nor acquire a knowledge of the powers of instruments; because, in his day, no such knowledge existed in England.

The occasion of his first dramatic essay has already been mentioned. The excellence and success of his *Dido* and *Æneas* drew the attention of the managers of the theatres towards him. The music both in the *Tempest* and in *King Arthur* was composed by him. Purcell's music is still introduced when the *Tempest* is performed; and *King Arthur* was a few years ago revived, under the title of

*Arthur and Emmeline*, with great success. The play of *Dioclesian, or the Prophetess*, altered from Beaumont and Fletcher, with music by Purcell, was performed in 1690, and published in 1691.

Among other dramatic pieces to which Purcell furnished the music, were the following:—*The Fairy Queen*, altered from Shakspeare's *Midsummer Night's Dream*, *Timon of Athens*, *Bonduca*, *The Libertine*, and *Don Quixote*. He also composed the music of a masque which was introduced in the tragedy of *Edipus*, when it was revived in 1692; and a musical entertainment performed on St. Cecilia's Day, November 22, 1693, which was published, in score, by Playford. The remainder of his compositions consist of a number of single songs and duets, pieces for the harpsichord, airs for ballads, and glees and catches.

He made the great Italian masters, particularly Carissimi and Stradella, his models; and his works afford indications of his having studied the compositions of Lulli. But his imitation did not consist in stringing together fragments of Italian melody, and trying to force these into an union with English words. He studied the genius of the Italian music: observed that its excellences consisted in its smoothness and expression, and in the exquisite adaptation of the melody to what may be called the accent and modulation of the Italian language; and he endeavoured to give to his own music corresponding qualities. It thus arises that Purcell's music, while it does possess the excellences of the Italian music which he studied, is perfectly original, and much more truly and essentially English than that of any composer who has appeared before or since.

Little has been recorded, and there was probably little to record, concerning the circumstances of Purcell's life. From the number and variety of his compositions he must have been much devoted to the exercise of his art; though he appears to have been gay and good-humoured, and of social habits. He is accused, indeed, and it would seem with too much foundation, of having been led by this disposition to form intimacies with mean and dissolute persons, to the injury both of his health and circumstances. Purcell's intercourse with society, however, was by no means limited to persons of the above description. The lord-keeper North, and other persons of rank were among his friends. Pepys, in his "Diary," speaks of being in his society. Dryden was warmly attached to him—an attachment arising partly from kindred genius and their connection in the capacities of poet and musician, and partly from Purcell having been the master of the poet's wife, the lady Elizabeth Howard, daughter of the Earl of Berkshire.

He died on the 21st of November, 1695, at the age of thirty-seven. His death is commonly ascribed to a cold occasioned by being kept too long at his door one evening, when, unfortunately, he came home heated with wine, and thereby contracted the disease of which he died. It may be added, that his death was occasioned by a consumption or decline, probably produced, or at least aggravated, by intemperance and irregular hours. He was buried in Westminster Abbey.

The works of Purcell are still dear to every lover of English music; and we are convinced that time, in place of consigning them to oblivion, will render them more and more popular. A number of his finest anthems are contained in Dr. Boyce's great collection of cathedral music, and there is hardly any recent collection of sacred music in which some of his productions are not to be found. The publications of his compositions for the church, in his own time, are exceedingly rare and difficult of access. But Mr. Novello, who has so highly distinguished himself by his noble editions of the masses of Haydn and Mozart, the Fitzwilliam music, &c., has published a magnificent edition of Purcell's sacred music. Soon after his death a selection of his most popular songs, duets, &c., was published by his widow, with the aid of a large subscription, under the title of the "*Orpheus Britannicus*." There is a modern publication, in two volumes, entitled "*The Beauties of Purcell*," which contains a great number of his finest productions. His catches, rounds, &c., are to be found in every collection of that kind of music.

Purcell's sacred music is of the greatest merit; but England is so rich in noble compositions of this kind, by native artists, besides the transcendent works of



Handel, that Purcell does not stand alone in sacred music as he does in his vocal music for the theatre and the chamber. Here he remains, and probably will long remain absolutely unrivalled by English musicians. He almost created this species of music in England, and at once raised it to a pitch of excellence which none of his successors have even approached.

Purcell's music, with all its beauties, has many faults; but the faults belong to the age and country in which he lived—the beauties to his own genius. The effect of his music is also impaired by the poverty of his instrumental symphonies and accompaniments. He did not know anything of the powers of the violin, or, indeed, of any other instrument which is necessary in an orchestra. All the deficiencies and faults, therefore, of Purcell's music, may be ascribed to unfavourable circumstances, which no degree of genius could possibly have overcome. And yet, so successfully did he contend with these circumstances, and so admirable are his works of every class, that his continues to be, to this hour, the greatest musical name of which his country can boast.

### MELODY OF THE GREEKS.

First, with respect to the three genera or kinds of the Greek melody; as they are delivered and interpreted by the writers on ancient music, they are incompatible with all those intervals and progressions of sound which are agreeable to the human ear.

As to the enharmonic kind, it is confessedly impracticable. For it is said to have proceeded by two dieses or quarter-notes (with a stated intermixture of two whole tones); an interval which no human ear can precisely distinguish, nor any human voice precisely follow. This fact is so notorious, and strikes so strongly on the senses, that the bigots to the ancient melody have generally been silent on it, or at most, have revered it as a profound mystery. The Abbé du Bos may be regarded as an exception to this general remark: for he is of opinion, that the progression of the voice by quarter-notes might be in general use in the theatrical declamation. To this it may be sufficient to reply, that the abbé confesseth himself ignorant of the principles of music, and that this opinion is a proof of his being so. The quarter-note is a progression which, although an Italian castrato (who hath laboured at this refinement through his whole life) may nearly and incidentally accomplish; yet even he shall never be able strictly to practise in the general course of his performance: but it is a progression, equally impracticable to the voice, and shocking to the ear of the generality of mankind.

The chromatic seems, at first view, to be more intelligible; as it is generally said to have proceeded by half-notes, of which the human ear hath an adequate and precise conception. But this too, on a nearer examination, will be found absolutely at variance with that which we style the chromatic (though by most modern writers it is supposed to be the same); and altogether incompatible with those progressions of sound into which a modern voice can fall. For the modern chromatic kind is an incidental ascent or descent by half-notes, with a variable intervention of whole notes, introduced, under certain restrictions, at the composer's will: but the ancient chromatic, as delivered by the writers on this subject, was an unvaried progression, by two half-notes, and a third either greater or less.

The diatonic kind, according to the common conception of it, is perfectly understood; and is generally said to be the same with that in which our modern music is commonly composed: yet nothing is less true than this: for our common scale is a progression of whole notes, with the intermixture of two half notes only, and these at the distance of a fifth from each other in the sharp key, and a fourth from each other in the flat key: whereas in the ancient diatonic scale it is quite otherwise: for there, here, one semitone and two whole tones are ordained to succeed each other invariably: a circumstance utterly incompatible with the modern diatonic scale.

The consequence drawn from these reasonings, is not, that the ancients talked or practised absurdly; or that the moderns want ears or understanding; but only this, that we do not adequately understand the terms.

What leads me farther to believe this, is a circumstance in the Spartan decree against Timotheus where it is said, that he corrupted the simplicity of the enharmonic, and introduced the refinements of the chromatic. Now this is an absolute contradiction to all that we understand concerning the nature of these two kinds. For, as the diatonic, which proceeds by whole tones, is more simple than the chromatic, which proceeds by half-tones; so this, in its turn, is more simple than the enharmonic, which is said to have proceeded by quarter-tones: all which is in direct contradiction to the tenor of the Spartan decree.

Secondly, with regard to the various modes of ancient melody, we are often as much in the dark. We read of no less than fifteen, introduced at different periods; but the commentators on the ancient writers upon this subject are at variance with each other, concerning the nature and use of these different modes. Some are of opinion, that the difference lay in the degree of gravity or acuteness only: others maintain, that the mode signified the rhythm, or measure: others again, that the essence of the mode consisted in a different species of diapason. There is reason to believe that the word was used at various times, and by different writers, in all these senses, and that each of these authors may be right in his turn. From the description of an instrument given by Athenæus it appears, that by mode was sometimes meant gravity or acuteness of sound: for he tells us that the musician had three lyres placed on a moveable tripod which turned on an axis; and that by whirling it round with his foot, he could instantly play in three various modes. That mode was sometimes used for measure, seems evident, because in a fragment of an ancient author cited by Athenæus, we read that a hymn was written in the Lydian mode, which can only mean the Phrygian or Dorian measure. And as mode was applied to numbers, so was it likewise to dance: the *Ionici Motus*, which ancient writers speak of, are a clear proof of this. That mode was used in the third of these acceptations, as a particular species of diapason, hath been made clear by a late writer, in a judicious and accurate treatise. Thus by the promiscuous use of the word mode, signifying either pitch, measure, or species of diapason, it hath come to pass, that some times the signification of the word is clear, at others it is only probable, often it is obscure and doubtful.

Thirdly, to complete our ignorance of the particular nature of their melody, the construction of their musical instruments is unknown. We only know that the chords of the lyre were augmented gradually from four to forty; but whether the strings ascended by quarter-notes, half-notes, whole notes, or by larger intervals, of all this we know nothing certain. Our ignorance of their pipes or flutes is not less remarkable. Commentators and critics ring changes on their single, double, oblique, right-handed, and left-handed flutes; but what was their precise make, tone, compass, or powers, these gentlemen cannot, with any certainty, inform us. The learned Isaac Vossius is one of the warmest champions for the excellence of ancient instruments: but whoever reads him without partiality, will find all his endeavours amount to no more than what is here affirmed.

#### OBSERVATIONS ON THE TERM, "PLAYING AT SIGHT."

J. J. ROUSSEAU, in his "Musical Dictionary," has but few words on this subject, which deserve to be more fully developed. The explanation given by him is simply this: "To read *à livre ouvert*, *ad aperturam libri*; or to play *à la première vue*, *a prima vista*, *at sight*, are synonymous expressions."

Nothing delights the vulgar so much as a performer who can play at first sight, and who sits down to execute any piece of music whatever with imperturbable assurance. In the eye of a connoisseur, however, such an off-hand player will pass for no more than he really is—and what is that? Why, generally, a mere *croquenote*, to use Rousseau's expressive term, and which, for want of a better word, we will translate *note-grinder*, a man of mere mechanism, who can decipher at first view what he would be unable to understand after the hundredth attempt. Mechanically speaking, I prefer the automaton of Mæizel to your first-



rate decipherer of notes, who, vain of the facility he has acquired, sits down unprepared to execute the masterpieces of the first composers, as if such works required no previous study or examination in order to enter into their style and investigate their character. What should we think of the pedant who should undertake to recite from Homer or Sophocles without having previously read the composition, and thus enabled himself to form a general idea, at least, of the subject and manner of treating it?

Speaking of those who play at first sight, Grétry thus expresses himself: "Many persons gain the credit of being able to perform perfectly at sight; but I declare that I never met with such a phenomenon, unless where the music was of the easy kind and written in the prevailing taste of the day: or perhaps, to speak more clearly, everyday music. I am aware that the man who has to support the title of a performer at sight displays all the hardihood of one sure of his object. But let us remember that it is the author whom he ought to satisfy, and not the hearers who are ignorant of the true character and expression of a work, the execution of which they believe to be ably accomplished merely because it is boldly got through."

We will adduce a few examples to show how apprehensive some great virtuosi have been lest they should commit themselves by playing at first sight, aware how much more forcibly great names speak than mere dry precepts.

The violinist, Lamotte, was an able performer at sight. With the view of putting his skill to the test, the celebrated Jarnowick proposed that they should play a concerted piece together. "Agreed," said Lamotte, "provided you will allow me to make you a proposal in return. It is, to bring me afterwards a concerto of your composition and I will produce one of mine; we will make an interchange, you shall perform mine and I yours." Jarnowick no doubt found the proposal rather hazardous for he declined accepting it.

The celebrated singer, Garat, is another example. He was the pupil of Nature, and perfected the gifts he had received from her by assiduous and unremitting application. Yet, with all his abilities, he was never able to sing a single bar at sight; and happy, perhaps, it was for the art that he never attained this mechanical capability. It is true he was obliged to labour, and yet when once he had become thoroughly penetrated with the spirit and character of a composition, his expression was even more forcible than the feeling of the author in the very moment of inspiration. Few artists have yet appeared to rival his admirable manner of singing compositions of every kind and in every style. "I allow," observed some one to the great Sacchini, "that Garat sings well, but then he does not know music." "Sir, he is music itself," was the reply of this fine composer. The celebrated Italian singer, Viganoni, was also once heard to say of Garat, "This Frenchman possesses a more original taste than the Italians themselves."

The author of these remarks once heard an expression from Garat which struck him very forcibly. "Others," said he, "attain the song by means of the notes, but I attain the notes by means of the song." These remarkable words might furnish an admirable text for some useful remarks on the true art of singing. In a word, with respect to Garat, he was all instinct for music. When he sang, so completely did he conquer all difficulties as regarded the notes, that he stamped every composition with its true character, and astonished even the composer himself by the delicate shades of feeling and sentiment which he had the happy art of imparting to it.

Sebastian Bach used to call those performers at sight who never hesitated to play off whatever was placed before them, whatever its difficulties might be, *hussars of the harpsichord*.

By the way, the mention of the name of this great composer recalls to my mind an anecdote relative to him, which bears immediately upon the subject before us, and which, if our note-grinders, of whatever description they may be, are at all capable of reflection, will afford them ample room for exercising it.

"Sebastian Bach," says Dr. Forkel, "had such an admirable facility in reading and executing the compositions of others (which, indeed, were all easier than his own), that he once said to an acquaintance, while he lived at Weimar, that he

really believed he could play everything at first sight without hesitating. He was, however, mistaken, and the friend to whom he had thus expressed his opinion convinced him of it before a week had elapsed. He invited him to breakfast, and upon the desk of his instrument laid, among other pieces, one which at the first glance appeared to be very trifling. Bach came, and according to his custom went immediately to the instrument, partly to play and partly to look over the music that appeared on the desk. While he was turning over and performing what was laid there, his friend went into the next room to prepare breakfast. In a few minutes Bach got to the piece which was destined to make him change his opinion and began to play it. But he had not proceeded far when he came to a passage at which he stopped. He looked at it, began anew, and again stopped at the same notes. 'No,' cried he to his friend, who was laughing to himself in the next room, and at the same time going away from the instrument, 'No! one cannot play everything at first sight; it is not possible!'

### ON THE ART OF ORNAMENTING SONG.

BY ANTONIO REICHA.

It is not sufficient that beautiful melodies be invented, they must also be executed in a perfect manner. But if the creation of them be difficult, the perfect execution of them is not less so. Let not the latter art be compared with that of simple declamation, for out of a hundred persons capable of declaiming well, scarcely one or two will be found able to sing even passably. To form a singer of excellence, the following qualifications are requisite:—1st, a voice at once sonorous, flexible, and agreeable, and of a sufficient and equal compass. 2nd, a lively sensibility. 3rd, an exquisite taste. 4th, a good school. 5th, organs of hearing sufficiently exercised, and possessed of superior delicacy. Rare, indeed, is it, to find all these qualities united in the same individual; and frequently do we meet with those who make pretence to the name of singers, that are destitute of nearly the whole of them. How many compositions are sacrificed to an execution devoid of delicacy, taste, and feeling; in a word, of everything calculated to charm and interest? This is to declaim the exquisite verses of Racine in the jargon of Gascony.

It is remarkable that no climate has produced such excellent voices, such perfect singers, and in so great a number, as Italy; but then, no nation has had such excellent schools of singing as the Italians. Among the singers of both sexes of this happy climate there are some who, by the magic of their voice, and their incomparable manner of performing melody—Farinelli for instance—have renewed in part the wonders of the Greek music.

There is a manner of execution which, if the tradition of it could be preserved and followed by successive singers, would exclude every other. The celebrated Mme. Todi would be the singer of every age; other methods of execution are ephemeral and pass away like other fashions. But, unfortunately it is impossible to retain this tradition, which, could it be transmitted, would serve as a standard for all future singers. As it is, there is one manner of singing in Italy, another in France, and a third in Germany. In Italy the true method of singing is still preserved to a certain degree, though the present mode of it is different to what it was formerly; its best schools begin to degenerate. In France, they still scream more than they sing: in Germany they do both the one and the other; and it has been remarked that though they do not scream very strongly, yet still they do not sing very correctly.

From the time of Allegri, Leo, and Durante, to that of Hasse and Handel, the manner of singing was at once touching, simple, and grand. The singer seldom ventured to employ any other ornaments than the appoggiatura, the trill, and some few other passing embellishments, till he came to the *point d'orgue* at the close of the air, when he considered himself on his own domain. The composers of this period had at least as much share in the success of an air as the singer. After this epoch things took another turn; and, instead of singing in this simple and faithful manner, they began to ornament everything. The composers became

the slaves of the singers, and in process of time were considered as altogether out of the question. All they had to do was to get up a kind of skeleton airs, which the singers took upon themselves to animate and colour by their manner of embellishing them. Novelty is always attractive, not to say seductive. The public were far from imagining what an injury they were doing to music by lavishing such ill-judged applause upon airs of this kind; for that is the period from which we may date the decline of the art in Italy.

But cannot the composer who makes an air of this kind, himself compose the embellishments, and conduct it upon a richer harmony, and with more varied modulations? Yes, if he be composing instrumental music; but I caution him to be upon his guard if he is writing for the voice. In the first place, a composer is not a singer; what he would compose for his voice or with his voice, will not suit either the talent or the voice of a skilful singer. Prescribed ornaments are sure to be almost always ill executed. In a singer of talent, embellishments are generally the result of the inspiration of the moment; which is infinitely more effective than anything that the study and researches of the composer can produce. The singer adapts them to the nature and compass of his voice, and modifies them according to the feelings and impulse of the moment; all these considerations must necessarily be neglected if written by the composer.

## CORRESPONDENCE.

*To the Editor of the Musical World.*

### DISCOVERY OF A COLLECTION OF ANCIENT ENGLISH MUSIC.

SIR,—In an old family mansion at Shipton, near Woodstock, there has been lately found by the present proprietor, on opening the ground to make some repairs to the house, four large iron chests filled with music-books and other documents, consisting of treatises, masses, motetts, madrigals, &c., by all the English composers and writers from the year 1480 down to the year 1649, as well as foreign publications of a similar kind and of the same period, both printed and in manuscript. The place in which these iron chests were found was a large and dry stone cellar or vault, underground, the entrance to which appeared originally to have been in a recess in the wall (blocked up) from one of the lower apartments or cellars, perhaps managed by a spring, of which there appear some remains on the door. The whole of the books appear to be in their original bindings, some in wooden covers with clasps, others in old stout leathern bindings and tied with silken strings, and others in old vellum: they are all perfect and in fine condition.

Being permitted, at the intercession of a friend, to see the collection, I managed to take nearly a complete list of the whole; this occupied me nearly two days. Of this list I send you a brief sketch:—

Copies of "Ravenscroft's Pamelia, 1600." "Deuteromelia, 1609." "Melismata, 1610." "Brief Discourse, 1614;" and another work by the same author, not known. "Musalia, or Pleasant Diversions in Rime, several varieties of catches, roundels, canons, freemen's songs, madrigals, balletas, fancies, gleemen's songs, and countrie dances, fitting for all sorts of humours, by Thomas Ravenscroft, B.M., imprinted at London, and are to be had at the signe of the Bible and Musicke-booke, neare St. Mildred's Church in y<sup>e</sup> Poultrie, at Nicholas Freeman, his house, 4to, 1613." This volume contains abundance of matter for the ballad and song collector; it has near three hundred pages of music. "Youthe's Recreation, or the Dancing-master, with directions: the first of the kind printed in England, containing thirty new countrie dances: London, printed for John Playford at his shop in y<sup>e</sup> Strand, oblong 4to, 1648." A very thin volume, not above twenty pages, "Parthenia, or Musicke's Maidenhead for the Virginals, being the first musike ever printed of the kinde, by Dr. John Bull, William Birde, and Orlando Gibbons, gentlemen of her Majesty's chappell: imprinted at London by Peter Short, dwelling on Bread-street-hill, at the signe of the Starre, folio, 1600; dedicated to Queen Elizabeth." "Severall Interludes, with the music at the end, printed by Wynkin de Worde and Richard Pynson, particularly the 'Four Elements,' by Rastall, 1519." This is truly the most astonishing collection ever heard of: it contains complete sets of the madrigals and part songs by Morley, Bird, Tallis, Mundy, Warde, Weelkes; Dowland, Wilbye, Helton, Alison, Conkine, East, Tomkins, Amner, Lichfield, Porter, Pilkington, Bennett, Croce, Kirbye, Farmer, Gibbons, Younge, Watson, Leighton, Bull, Firabosco, Bateson, Melton, &c. &c., Luca Marenzio's nine sets of madrigals to five voices (Eng-

lished) unknown; six sets to six voices; ditto four sets to four voices; three ditto ditto; villanellas by ditto, two sets; transalpinos, four sets; and apparently every madrigal and part song as well as concert lessons, &c., ever printed in England, some as early as 1560; and among others the following extraordinary set, "Songs to Sondry Natures to three and fowere voyces, set by W. Cornyshe, Maiester Taverner, Dr. Robert Fayrfax, Pygott, Ashwell, R. Jones, J. Gwynneth and Dr. Coppe: imprinted at London by Richard Pynson, dwelling in Fleete-streete, M.D., XXX. (according to the Colophon).

There is an immense quantity of continental publications from 1480 down to 1641, consisting of masses, motetts, madrigalls, chansons, by all the masters of those times in Italy and the Netherlands. Also a rare collection of early treatises by Zinetor, Anselema, Gaffurie, Zartino, Zacchrie, Galelei, &c. Some very early scores of masses, motetts, and madrigals, particularly one "Cypriano de Roes, motetts in four and five voci en partitura: impressa a Venetia par a Gardane, 1560, folio 24; staved paper, 432 pages."

A number of Dutch ballad or song-books printed at Antwerp, Amsterdam, and Haerlem, containing national tunes of all countries.

There is also a large quantity of English church music in MS. &c., and seven large vellum MSS., consisting of very old songs in parts on opposite sides, to English words, and in black and red notes intermixed.

The present proprietor does not know what to do with the books, and is very anxious to make money of them. I advised him to offer them to the British Museum or the Gresham Library at a certain price for the whole; but he does not appear to like that trouble, and says if he has not an offer personally, by private contract, he will call in an auctioneer and sell them on the premises.

The following copy of a very curious historical document fell from out of one of the books; it fully explains the reason why these chests of books were concealed. It was during the civil wars previous to the death of Charles the First, when so much devastation was committed throughout England, and everything in the shape of musical service books as well as other things were destroyed by the parliament army.

"To Brown, Clerii, Parliamentorum:

"These are to will, require and command you, and every of you, to forbear, under any pretence whatsoever, to prejudice or offer any damage to the University of Oxford, or to any the schools, colleges, halls, libraries, chappells, or other places belonging to the said university by plundering the same or any part thereof in any kind whatsoever. Hereof fail not as you will answer the contrary at your perils. Given under my hand and seal the 7th day of March, 1642.

(Signed)

"ESSEX.

"To all colonels, lieutenant-colonels, captains and all other officers soldiers of the army under my command."

The above was a copy probably sent as a warning to then possessor to place his most valuable effects in some secure place. I am, sir, your's &c.

Aug. 24th, 1640.

A MEMBER OF THE PURCELL CLUB.

## REVIEW.

*Six German Songs, dedicated to Miss Masson. Composed for Voice and Piano, by B. Molique.*

By these compositions, small though they be, Molique fairly establishes his claim to be considered, with Spohr and Mendelssohn, as one of the great *vocal* musicians of Germany. Their style—like that of Molique's instrumental works—proclaims their author's adherence to the school of Spohr, with a slight addition in the matter of *strength*—that is to say, their melody closely follows the peculiar model of form—their modulations have the extent of range, yet inabruptness of march—and their accompaniments are constructed with that *orchestral* purity of feeling which invariably treats the voice and accompaniment as *but one instrument*—which are so obvious in the compositions of Spohr; but to these, Molique adds a slight sprinkling of the roughly-vigorous—an occasional hint at the *suspensory* practices of old Bach—which his great cotemporary never ventures on. On the whole, it is long since we have seen a set of songs so thoroughly worth attention;—their composer, in the true spirit of an artist, has eschewed that slipshod style of writing which is now become too common with the song-makers of Germany; and though they are by no means equal in their melodic or general interest, they have all equal claims on the musician's notice as exquisitely finished pieces of workmanship—specimens of art, in short (rare in these times of cheap and ephemeral thought), too perfect to admit of alteration however minute.

The first—"The ocean sleeps"—is in two movements, with a recurrence to the first subject by way of *coda*. The *feature* of the first movement is an undulating figure in what we may term the *violoncello* part of the accompaniment, which is charmingly treated throughout the movement, the voice-part entering, as it were, independently of, and without reference to, the accompaniment, and, in a gentle strain of its own, merely seeming to soliloquize on the ocean-calm which that accompaniment is intended to pourtray. The second movement—an *allegro* in F minor—though less interesting than the foregoing portion, contains, towards its conclusion, some passages of great beauty.

No. 2—"If o'er the boundless sky"—has a sweet and natural melody, peculiar from its short and broken phraseology, and is accompanied with most exquisite taste.

No. 3—"They stand around and gaze at me"—is the most original and remarkable composition of the set;—it is, in fact, crowded with singularities and beauties. The commencing figure of the accompaniment—the strange *avoidance* of a dominant cadence immediately preceding the entrance of the voice—the inverted suspension (thoroughly *Bach-ish*, by the way) at the commencement of the second page—the intensely-passionate sentence in A flat on the same page—and the artist-like fashion of the whole, will not fail to attract the attention of the musical reader.

Nos. IV. and V.—"Fair Annie," and "Oh! that my woes were distant"—are charming compositions, though in all respects less remarkable than their fellows.

No. VI.—"How beauteous and exalted"—is a gem of perfect loveliness, in which the composer modifies his Spohr-ish propensities with a seasoning of Mendelssohn and his antique loves, and with the happiest effect.

We cannot quit these delicious compositions without recommending them most warmly to all lovers of elegant and masterly music.

*Oh! think not that I love thee less. The memory of the past. Songs, composed by Mrs. John Holman Andrews.*

These are two very innocent affairs—so innocent, indeed, of either virtue or vice, that we have nothing more to say about them. As to the matter of "composition," they neither belong to Mrs. Andrews nor any one else individually, seeing that they are made up of phrases which have been used as matters of course by every writer from Josquin del Prato to Alexander Lee, and which no one with a musical conscience would think of claiming as inventions.

*By the old tree meet me. Ballad, composed by Mary Mecovino.*

Oh dear! this "dear old tree" had like to have been the death of us! How the fair authoress could bring herself to dispose of anything so precious, we can by no means conceive.

*The fairy tree. Song, composed by Frank F. Cuisset.*

Here are five pages filled with nothing—that is to say, throughout this song there is not the shadow of a novel idea, or even one judicious and interesting theft. We recommend Mr. Cuisset to study the songs by Molique, noticed in our present number;—he may never be able to emulate their beauties, perhaps, but he will learn from them, if he feel disposed, how to dish-up his melodic common-places to better advantage.

*His trust is in his God. Ballad, the symphonies and accompaniments composed by Henry R. Bishop.*

The military gentleman spoken of in this production *might* very possibly have had all the thoughts, feelings, and devout confidence attributed to him, although from the music intended to illustrate these mental phenomena we should judge directly the reverse. It is a silly aggregate of hacknied phrases, totally unworthy the name of a tune, and without a particle of sentiment from beginning to end.

*Fantasia for the Flute, with an Accompaniment for the Pianoforte, composed by W. C. Hodgkinson.*

The commencement of this *fantasia*, "*Allegro non tanto*," is something like *part* of the first movement of a concerto including the usual bravura passage, and, by means of a cadence, leads into Bellini's *aria*, "*Tutto e sciolto*," on which there



are five variations well adapted to display what are considered the beauties of flute execution. It will doubtless prove an effective piece in the hands of an expert practitioner.

#### MISCELLANEOUS.

MME. DULCKEN, pianiste to her Majesty, has had the honour of performing before a select circle of visitors at Windsor Castle.

MR. H. PHILLIPS was engaged to sing at the Hereford Meeting, but has declined, owing to some misunderstanding with the management. We understand, however, that the services of Dorus Gras and Lablache are secured, as also those of Misses Birch and Hawes, Messrs. Bennett, A. Novello, Pearsall and Machin.

MR. J. B. CRAMER leaves London for Paris next week.

LISZT, MDLLE. DE VARNEY, MISS BASSANO, F. MORI, L. LAVENU, AND J. PARRY concluded the first week of their tour last Saturday at Sidmouth. Liszt's performances on the pianoforte have been everywhere enthusiastically received. John Parry has written a new song, "The Musical Husband," which has excited the risible faculties of his audiences in no slight degree.

FANNY ELSSLER is so satisfied with her reception by the Americans, that she has determined to break all European engagements for a year at least, in which period she will have received upwards of 10,000*l*.

PERSIANI AND RUBINI are engaged to sing at a concert at Brighton, on Saturday evening.

GRISI, ERNESTA GRISI, BRIZZI, TAMBURINI, AND BENEDICT have given two concerts at Cheltenham, both of which were well attended.

MENDELSSOHN'S NEW COMPOSITION, "Lob gesang," or hymn of praise, will be rehearsed the week after next, preparatory to its performance at the Birmingham Festival.

A COMPANY OF INSTRUMENTAL PERFORMERS, members of the band of the Drury-lane Concerts d'Ete, have engaged the Assembly Rooms, Cheltenham, for a series of concerts on the same plan as those in the metropolis.

MRS. A. TOULMIN, BLAGROVE, HOBBS, AND LINDLEY performed at two concerts at Ipswich, on Tuesday, and were warmly greeted.

ANCIENT COMPOSERS.—There are few if any really great composers, or even performers, who have not been grounded on the works of the ancient masters. Rossini has been mentioned as an exception, only, however, by those who overlook the fact, or are ignorant of it, that, like all musicians professing the Catholic faith, he was from his infancy in the habit of hearing the fine masses of the early writers, whence enough may be learnt to form an excellent basis of musical knowledge. But we also know that he was acquainted with Corelli's works soon after he had written his first opera. And it cannot be too often repeated, that Haydn, Mozart and Beethoven were warm admirers of Handel, the two latter to enthusiasm.

BEETHOVEN'S SYMPHONIA EROICA, written, he tells us, to celebrate the death of a hero, has nothing in it, according to notions generally entertained, of the funeral or sorrowful character, except the march. Rather the contrary, for the scherzo, the trio, and the finale, exhibit a vivacity almost amounting to playfulness; and even the first movement is far from grave. But Beethoven never sat down to compose without intending to describe something; and, as his mind was differently constituted from that of most people, it is possible, nay, pretty certain, that the whole of this work is an accurate representation of some well-conceived and well-connected train of ideas, however he may have differed from others in his mode of giving a musical form to them. The whole is, past all dispute, the creation of a mighty genius. The funeral march goes deeply to the heart of all who are sensible to the effects of music. The change in this from minor to major is almost transporting; and the recurrence to the subject hardly less affecting. The scherzo hurries the hearer along with it, increasing his surprise at every bar, which does not abate during the progress of the last equally original and extraordinary movement.

**HAYMARKET THEATRE.**—This theatre was crowded to the ceiling on Tuesday night to welcome the re-appearance of Mrs. Fitzwilliam on her return from America. The comedy selected was the *Country Girl*, and her *entrée* was hailed with loud shouts of applause which lasted for some minutes. She played the part of Peggy in a very sprightly manner, and was encored in her song of "Pit-pat goes my heart." She afterwards appeared as the heroine of *Foreign Airs and Native Graces*, in which she had to repeat her celebrated *buffo* song. At the termination of the piece Mrs. Fitzwilliam was called for, and appeared before the curtain to receive the congratulations of the audience. The amusements concluded with *Sweethearts and Wives*, in which Mr. Rees enacted *Billy Lackaday* with his usual breadth of humour.

THE POLYTECHNIC INSTITUTION has been extremely well attended on those evenings appropriated to the performance of Miss Vinning, the "infant Sappho." She certainly is a wonderful little creature, and warbles the music assigned her with an ease, grace, and precision totally unprecedented in a child of such tender years. As a proof of her extraordinary talent we may mention that, one evening last week, a gentleman present produced a melody of rather difficult execution, which the little syren had never seen, and her father undertook that, in ten minutes, she should be able to sing the air. In less than that time she executed it with such perfect accuracy as to astonish all present. Mr. Vinning is a skilful performer on the violin, and also sings songs, and duets with his eldest daughter, in a very pleasing style. The mystic movements on the microscope close the entertainment. Altogether, a delightful evening may be passed at this place of fashionable resort.

MR. VENUA gave two concerts (morning and evening) at Reading last week, to a numerous assemblage of the surrounding nobility and gentry. We have before had occasion to speak in terms of commendation of the violin-playing of this gentleman, and his performance at these concerts fully confirmed our previous estimation of his ability; we would particularly instance a *pot pourri*, introducing Spanish and English airs—a task which could only be effectively executed by a most finished performer. Mr. Venua, anxious to render these concerts every way worthy of the patronage which was bestowed upon them, engaged Mme. Persiani, and Signori Rubini, Negri, and Puzzi, who delighted the audience with some of the most admired pieces of music from *Belisario*, *Beatrice di Tenda*, *Il Puritani*, *Don Giovanni*, *L'Elisir d'Amore*, and other favourite operas. Mr. A. H. Tull played a fantasia and some variations on the flute, in a manner that deserves the highest praise.

**BOLTON.**—The Philharmonic Society of this town commenced its season on the 20th inst., with a concert at the Assembly Room. The principal singers were Miss Grime, and Messrs. Earnshaw, Greenhalgh, Ashworth, and Wilding; and the programme contained the overtures to *L'Italiani in Algieri* and *Zampa*, several songs by Handel and Haydn, a few of the most favourite glees, and a fantasia on the flute by Mr. Bridge. The concert was very well attended, and thus far, at least, the prospects of the society are even more favourable than usual.

LISZT will give two concerts at Cheltenham, on the 4th and 5th of next month.

M. HAUMANN, the violinist, played at two concerts at Antwerp, on the occasion of the Festival of Rubens.

CHARLES KEAN has played *Claude Melnotte*, in the *Lady of Lyons*, to crowded audiences at Dovor. He will proceed from thence to Brighton.

#### TO CORRESPONDENTS.

We thank Mr. Millington for the enclosure in his communication, but, as yet, have not been able to decide on an answer to his question.

A Friend to Native Talent is needlessly alarmed. In inserting the memoir to which he alludes we were innocent of any other motive than that of furnishing amusement for our readers. We will consider of his suggestion relative to native singers.

In our notice, last week, of the election of Mr. Hackett to the situation of organist of Rotherham Church, it should have been Mr. J. Harris of the Collegiate Church, Manchester, who acted as umpire on the occasion, instead of Mr. J. Harris of the Collegiate Church, Winchester.

## LIST OF NEW PUBLICATIONS.

## PIANOFORTE.

- Beethoven.—Seventh symphony in A; duett, op. 92 - - - - - *Chappell.*  
 —The accompaniments to ditto - - - - - *Ditto.*  
 Burrows.—Alzium gli evviva; as a duett *Ditto.*  
 Westrop, E. J.—Two rondos on favourite airs the 'Spanish cavalier' and the 'White Squall' - - - - - *Z. T. Purday.*  
 —'Bonny Blue-cap' easy rondo *Ditto.*  
 Kalliwoda.—Papillon waltzes - - - - - *Wessel.*  
 Henselt.—Song of love - - - - - *Ditto.*  
 Liszt.—Episode de la vie d'un artiste de Hector Berlioz - - - - - *Ditto.*

## MISCELLANEOUS.

- Molique.—First concerto, violin and piano *Wessel.*

- Eliason.—Impromptu ditto *Wessel.*  
 Mine.—Operatic airs for the violoncello and piano, books 3 and 4 - - - - - *Ditto.*

## VOCAL.

- Westrop, E. J.—Universal Psalmist, no. 9. *Z. T. Purday.*  
 Long, J.—Song of the breeze - - - - - *Ditto.*  
 Blewitt, J.—Wants; comic song - - - - - *Ditto.*  
 —Paddy from Cork with his coat buttoned behind him; ditto - - - - - *Ditto.*  
 Linley, G.—Sister loved - - - - - *Chappell.*  
 Spörle, N.—Dream on young hearts *Ditto.*  
 Terence's farewell to Kathleen; by the author of 'Charming woman' - - - - - *Ditto.*

**THE CHORDEOLIAN.**—R. SNELL, Organ-builder, Pianoforte and Seraphine-manufacturer, 7, Glebe-terrace, Ball's-pond, respectfully solicits an inspection of this splendid instrument, which unites the qualities of the pianoforte and seraphine, producing the effect of a band of instruments at the touch of any pianoforte-player. The sustaining tones and perfect articulation which it possesses render it capable of performing every description of music, from the simple air, quadrille, &c. to the finest organ fugue. It is manufactured only by the inventor as above, at the following very moderate prices for cash on delivery:—six octave piccolo, 45 guineas; ditto cottage, 50 guineas; cabinet, 60 guineas; and six-and-a-half octave cabinet, 70 guineas. Any pianoforte can be converted into a chordeolian for about 20 guineas.—R. S. will be in attendance at any time if favoured with a line by post.

**THE AROMATIC CHERRY**

**TOOTH PASTE**, for removing tartar from the teeth without affecting the enamel. The composition of those Tooth Powders and Pastes which have been recommended for removing tartar from the teeth, is generally such as would render a continued use of them highly injurious, as they usually contain alum or some other corrosive acid substance, which has the power of dissolving the enamel as well as the tartar of the teeth. The Aromatic Cherry Tooth Paste is remarkable for the certainty with which it removes all appearance of tartar, and for the beautiful whiteness which a constant use of it gives to the teeth; whilst it is wholly incapable of acting upon, or affecting the enamel. The decay of the teeth is generally occasioned, in the commencement, and afterwards accelerated by particles of food which, lodging in their interstices, become acid by fermentation, then they have the power of corroding them. The Aromatic Cherry Tooth Paste has the property of neutralising and removing these acid matters. Thus a continued use of it will preserve the teeth white and free from decay. Sold in pots at 2s. 6d. and 4s. 6d. each.

Also, **WOODHOUSE'S BOUQUET DELICE**, a highly-fashionable and peculiar handkerchief essence, possessing extracts from the most fragrant flowers, and forming a perfume at once refreshing and distingué.—D. W. can strongly recommend this essence. In bottles at 3s. 6d. and 5s. 6d. each.

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**NEW MUSIC.**—R. COCKS and

Co.'s Encyclopedia of Melody, 550 beautiful airs, arranged by W. Forde for the flute, corneop, violin, clarinet, bugle, or oboe, 24 numbers, each 6d., or in one volume, cloth boards, 12s.; 100 new Quadrilles, by Musard and others, 4s.; 200 Songs, &c. for the corneop, by Handley, 5s.; 100 Airs for the flute, by Forde, 4s.; for the violin, by Muller, 100 Waltzes, 4s.; 100 Quadrilles, 4s.; 100 Airs for the violin, 4s.; 100 Sacred ditto, 4s.; 102 Waltzes, by Strauss and Lanner, 4s.; 200 Irish Airs for the flute, by Clinton, 5s.

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